

# music at convocation hall

## ***VoiceScapes***

**Julie Harris, soprano**

**Christina Jahn, soprano**

**Jenny Wakeling, alto**

**Jerald Fast, tenor**

**John Brough, tenor**

**Paul Grindlay, bass**

**Leonard Ratzlaff, bass**

**Victor Coelho, lute**

**Neil Cockburn, organ**

**Sunday, September 22, 2002**

**2:45 pm *Pre-Concert Introduction***

by **Wesley Berg**

Main floor, Convocation Hall

**3:00 pm *Concert***



**Arts Building  
University of Alberta**

## Program

Out of the deep	Nathaniel Giles (c.1558-1634)
Out of the deep (version 1)	Thomas Morley (1557/8-1602)
Ah Robyn	William Cornysh (c.1465-1523)
Cease mine eyes Phillis, I fain would die now	Thomas Morley
Trust not too much, fair youth The silver swan	Orlando Gibbons (1583-1625)
Sweet honey-sucking bees (pt.1) Yet, sweet take heed (pt.2) Adieu, sweet Amaryllis	John Wilbye (1574-1638)
What if I seek for love of thee? Are lovers full of fire?	Robert Jones (c.1570 - c.1615)

## Intermission

I saw my lady weep Come away, come sweet love Sleep, wayward thoughts Say love, if ever thou didst find Lord Strang's March	John Dowland (1563-1626)
Thule, the period of cosmography (pt.1) The Andalusian merchant (pt.2)	Thomas Weelkes (1576-1623)
Blow thy horn, hunter Strike it up, tabor Since Robin Hood	William Cornysh Thomas Weelkes
A collection of rounds and catches selected from Thomas Ravenscroft's: <i>Pammelia</i> (1609), <i>Deuteromelia</i> (1609) & <i>Melismata</i> (1611) Also from John Hilton's <i>Catch that catch can</i> (1652)	

We respectfully request that you hold your applause  
until the end of each set



## Texts

### Out of the Deep

Thomas Morley, Nathaniel Giles

Out of the deep, have I called to thee,  
O Lord:  
Lord, hear my voice.  
O let thine ears consider well the voice  
of my complaint.  
If thou, Lord, will mark what is done  
amiss:  
O Lord, who may abide it?

But there is mercy with thee:  
Therefore shall thou be feared.  
I look for the Lord;  
My soul doth wait for him:  
In his word is my trust.

My soul flyeth unto the Lord:  
Before the morning watch, I say,  
Before the morning watch,  
O Israel, trust in the Lord,  
For with the Lord there is mercy:  
And with him is plenteous redemption.  
And he shall redeem Israel from all  
his sins.  
Amen.

### Ah Robyn

William Cornysh

Ah Robyn, gentle Robyn,  
Tell me how thy leman doth  
And thou shalt know of mine.

My lady is unkind I wis,  
Alack why is she so,  
She lov' th another better than me  
And yet she will say no.

I cannot think such double-ness,  
For I find women true,  
In faith my lady lov' th me well  
She will change for no new.

### Cease mine eyes

Thomas Morley

Cease mine eyes, this your lamenting,  
O cease alas this your lamenting:  
In vain you hope of her hard heart's  
relenting.  
O cease your flowing,  
Drop not so fast,  
Drop not where no grace is growing.  
See she laughs, she smiles, she plays  
with gladness;  
She plays and smiles with joy  
and gladness,  
To see your grief and sadness.  
O Love thou art abused;  
Never was true love so scornfully thus,  
O thus used.

### Phillis I fain would die now

Thomas Morley

*Amintas*: Phillis, I fain would die now,  
*Phillis*: O to die what should move thee,  
*Amintas*: For that you do not love me,  
*Phillis*: I love thee, but plain to make it,  
Ask what thou wilt and take it.  
*Amintas*: O sweet then this I crave thee,  
Since you to love will have me,  
Give me in my tormenting  
One kiss for my contenting.  
*Phillis*: This unawares doth daunt me,  
Else what thou wilt I grant thee.  
*Amintas*: Ah Phillis, well I see then,  
My death thy Joy will be then,  
*Phillis*: O no no no, I request thee,  
To tarry but some fitter time and leisure.  
*Amintas*: Alas, death will arrest me,  
You know before I shall possess  
this treasure,  
*Phillis & Amintas*: No no no no, dear,  
Do not languish,  
Temper this sadness,  
For time and love with gladness,  
Once ere long will provide for this  
our anguish.

**Trust not too much, fair Youth**  
Orlando Gibbons

Trust not too much, fair Youth, unto  
thy feature;  
Be not enamoured of thy blushing hue.  
Be gamesome whilst thou art a goodly  
creature;  
The flowers will fade that in thy garden  
grew.  
Sweet violets are gathered in their spring,  
White primit falls withouten pitying.

**The silver swan**  
Orlando Gibbons

The silver swan, who living had no note,  
When death approached unlocked  
her silent throat;  
Leaning her breast against the  
reedy shore,  
Thus sung her first and last, and sung  
no more:  
Farewell all joys,  
O death come close mine eyes;  
More geese than swans now live,  
more fools than wise.

**Sweet honey-sucking bees**  
John Wilbye

Sweet honey-sucking bees,  
Why do you still surfeit on roses,  
pinks and violets?  
As if the choicest nectar lay in them,  
Where-with you store your  
curious cabinets:  
Ah, make your flight to Melisuavia's lips,  
There may you revel in ambrosian cheer,  
Where smiling roses and sweet lilies sit,  
There may you revel keeping their  
Springtide graces all the year.

Yet sweet take heed, all sweets are hard  
to get,  
Sting not her soft lips,  
Oh beware of that,  
For if one flaming dart come from  
her eye,  
Was never dart so sharp,  
Ah, then you die.

**Adieu, sweet amaryllis**  
John Wilbye

Adieu, Adieu, Adieu, sweet Amarillis,  
For since to part your will is,  
O heavy tiding,  
Here is for me no biding.  
Yet once again,  
Ere that I part with you, Amarillis, sweet  
Adieu.

**What if I seek for love of thee?**  
Robert Jones

What if I seek for love of thee?  
Shall I find beauty kind,  
To desert that still shall dwell in me?  
But if I sue and live forlorn,  
Then alas never was any wretch to  
more misfortune born.  
Though thy looks have charm'd  
mine eyes,  
I can forbear to love;  
But if ever sweet desire set my woeful  
heart on fire,  
Then can I never remove.

**Are lovers full of fire?**  
Robert Jones

Are lovers full of fire?  
How comes it then,  
My verses are so cold,  
And how, when I am nigh her,  
And fit occasion wills me to be bold.

**I saw my lady weep**  
John Dowland

I saw my lady weep,  
And Sorrow proud to be advanced so:  
In those fair eyes, in those fair eyes where  
all perfections keep,  
Her face was full of woe, full of woe,  
But such a woe (believe me) as wins  
more hearts,  
Than Mirth can do with her, with  
her enticing parts.



**I saw my lady weep (cont'd.)**

Sorrow was there made fair,  
And Passion wise, tears of a  
delightful thing,  
Silence beyond all speech, beyond all  
speech a wisdom rare,  
She made her sighs to sing, sighs to sing,  
And all things with so sweet a  
sadness move,  
As made my heart at once, at once  
both grieve and love.

**Come away, come sweet love**

John Dowland

Come away, come sweet love.  
The golden morning breaks;  
All the earth, all the air of love  
and pleasure speaks.  
Teach thine arms then to embrace,  
And sweet rosy lips to kiss,  
And mix our souls in mutual bliss,  
Eyes were made for beauty's grace,  
Viewing, rueing love's long pain  
Procur'd by beauty's rude distain.

Come away, come sweet love.  
The golden morning wastes,  
While the sun from his sphere his  
fiery arrows casts,  
Making all the shadows fly,  
Playing, staying in the grove  
To entertain the stealth of love.  
Thither, sweet love, let us hie,  
Flying, dying in desire  
Wing'd with sweet hopes and  
heav'nly fire.

**Sleep, wayward thoughts**

John Dowland

Sleep, wayward thoughts, and rest  
you with my love,  
Let not my love be with my love diseases'd  
Touch not, proud hands, lest you  
her anger move,  
But pine you with my longings  
long displeas'd  
Thus while she sleeps I sorrow for  
her sake;

**Sleep, wayward thoughts (cont'd.)**

So sleep my love, and yet my love  
doth wake.  
My love doth rage, and yet my love  
doth rest,  
Fear in my love, and yet my love secure,  
Peace in my love, and yet my  
love oppress'd,  
Impatient yet of perfect temperature,  
Sleep, dainty love, while I sigh for  
thy sake:  
So sleeps my love, and yet my love doth  
wake.

**Say, Love, if ever thou didst find**

John Dowland

Say, Love, if ever thou didst find,  
A woman with a constant mind?  
None but one.  
And what should that rare mirror be,  
Some Goddess or some Queen is she?  
She, she, she, and only she,  
She only Queen of love and beauty.

But could thy fiery poison'd dart  
At no time touch her spotless heart,  
Nor come near?  
She is not subject to Love's bow,  
Her eye commands, her heart saith No,  
No, no, no, and only no,  
One no another still doth follow.

How might I that fair wonder know  
That mocks desire with endless no?  
See the moon  
That ever in one change doth grow,  
Yet still the same, and she is so,  
So, so, so, and only so,  
From heav'n her virtues she doth borrow.

To her then yield thy shafts and bow,  
That can command affections so,  
Love is free:  
So are her thoughts that vanquish thee,  
There is no Queen of love but she,  
She, she, she, and only she,  
She only Queen of love and beauty.

### **Thule, the period of cosmography**

Thomas Weelkes

Thule, the period of cosmography,  
Doth vaunt of Hecla,  
Whose sulphureous fire doth melt the  
frozen clime and thaw the sky,  
Trinacrian Etna's flames ascend, ascend  
not higher.

These things seem wondrous, yet more  
wondrous I,

Whose heart with fear doth freeze,  
with love doth fry.

The Andalusian merchant that returns,  
Laden with cochineal and China dishes,  
Reports in Spain how strangely

Fogo burns

Amidst an ocean full of flying fishes;  
These things seem wondrous, yet  
more wondrous I,

Whose heart with fear doth freeze,  
with love doth fry.

### **Blow thy horn, hunter**

Cornysh

Blow thy horn, hunter, and blow  
thy horn on high!

There is a doe in yonder wood;

In faith she will not die:

Now blow thy horn, hunter,

Now blow thy horn jolly hunter!

Sore this deer stricken is,  
And yet she bleeds no whit;  
She lay, so fair, I could not miss;  
Lord, I was glad of it!

As I stood under a bank  
The deer shoff on the mead;  
I struck her so that down she sank,  
But yet she was not dead.

There she go'th! See ye not,  
How she go'th over the plain?  
And if ye lust to have a shot,  
I warrant her barrain.

### **Blow thy horn, hunter (cont'd)**

He to go and I to go,

But he ran fast afore;

I bad him shoot and strike the doe,

For I might shoot no more.

To the covert both they went,  
For I found where she lay;  
An arrow in her haunch she hent;  
For faint she might not bray.

I was weary of the game,  
I went to tavern to drink;  
Now, the construction of the same –  
What do you mean or think.  
Here I leave and make an end  
Now of this hunter's lore:  
I think his bow is well unbent,  
His bolt may flee no more.

### **Strike it up Tabor**

Thomas Weelkes

Strike it up, Tabor,  
And pipe us a favour!  
Thou shalt be well paid for thy labour.  
I mean to spend my shoe sole  
To dance about the Maypole!  
I will be blithe and brisk!  
Leap and skip,  
Hop and trip,  
Turn about  
In the route,  
Until very weary joints can scarce frisk.

Lusty Dick Hopkin,  
Lay on with thy napkin,  
The stitch cost me but a dodkin.  
The morris were half undone  
Were't not for Martin of Compton.  
O well said jigging Al'ce  
Pretty Jill  
Stand you still!  
Dapper Jack  
Means to smack.  
How now?  
Fie! Fie! Fie! Fie! Fie! Fie! you  
dance false.



## Since Robin Hood

Thomas Weelkes

Since Robin Hood, Maid Marian,  
And Little John are gone-a,  
The hobby horse was quite forgot,  
When Kemp did dance alone-a,  
He did labour  
After the tabor.  
For to dance  
Then into France.  
He took pains  
To skip it in hope of gains.  
He will trip it on the toe,  
Diddle, diddle, diddle doe.

## Program Notes

Music at the turn of the 17<sup>th</sup>-century was very connected with the court. More than a place, the court was a mobile institution making an annual circuit of the country's palaces and great country houses. The Chapel Royal provided the sovereign with daily choral services using the best choral singers hand-picked from across the land. So, "Gentleman of the Chapel Royal" was an important post and one with which both **Thomas Morley** and **Nathaniel Giles** were honoured. We have chosen two verse anthems, both to the same text, offering a comparison of the composers' musical treatments, as well as a variety of vocal textures to open our program. **Morley**, the more important figure of the two, connects some of the themes running through this concert. He was an important theorist and secular music composer of his day and was well enough regarded by Queen Elizabeth I to be granted an exclusive license for 21 years to print song-books of all kinds. His publications included music of his own as well as that of several other composers appearing on our program. Most of these are madrigals, that secular form deemed the best of all by Morley in his "Plain and Easy Introduction to Practicall Music" (1597). In it, he advises composers to immerse themselves first in thoughts of love "so that you must in your music be wavering like the wind, sometimes

wanton, sometimes drooping, sometimes grave and staid, otherwhile effeminate; ...and the more variety you show the better shall you please.”<sup>1</sup> Morley was also probably a friend of Shakespeare and may have written the original version of *It was a lover and his lass* for the play *As you like it*. **Orlando Gibbons** also held a Chapel Royal post and is best known for his anthems with instrumental parts for viols and organ. However, we have chosen two of his secular pieces, including a well-known favourite, *The Silver Swan*. Both well-known today as important madrigalists, **Thomas Weelkes** and **John Wilbye** never held important church posts in their day. We have chosen two of their larger two-part madrigals filled with poetic and musical symbols of love. In *Thule, the period of cosmography*, Weelkes explores various visions of cold and hot found in exploration of his Renaissance world and compares them to the cold and heat experienced by a person in love. **Robert Jones** and particularly **John Dowland** were primarily lutenists and song or “ayre” composers. Many of these pieces were published with the option of being sung as solo songs with lute accompaniment or as four-part pieces. The other three parts were extrapolated from the lute part and were conveniently printed such that when the open book was placed on the table, each part faced in a different direction. Our performing forces allow us to explore both the solo and four-part possibilities of these pieces. One of our selections, *I saw my lady weep*, from **Dowland’s** second of four books of songs, is unusual in that it offers only a separate bass line (to be sung or played on an another instrument) along with the melody and lute part. Our program ends with a selection of rounds and catches that would have been sung for fun in social settings. We all know rounds from childhood as they allow for the pleasure of part-singing with the simplicity of singing in unison. *Three blind mice* first appeared in *Deuteromelia*, one of **Thomas Ravenscroft’s** collection of popular songs, rounds and catches of 1609. A catch was initially the same as a round but as the century progressed it came to imply a ribaldry of text, and often a joke or pun created when the parts are sung together. Rounds and catches are mentioned often in Elizabethan literature. It seems the average worker or tradesman was expected to be able to sing them. Shakespeare alludes to well-known catches in his plays, and in fact three actors sing a catch in a scene from *Twelfth Night*. Initially a spontaneous element of gatherings, organized music clubs began to appear in the middle of the 17<sup>th</sup>-century. This developed into numerous highly organized clubs with extensive rules about the order of singing and what drinks were allowed to be drunk (only alcoholic, it would appear). Rules from the Noblemen and Gentleman’s Catch Club established in 1761 include: “Any person whether a Member or Other may decline his song when called upon, provided he drinks a glass of wine as an acknowledgement of his inability to sing.”<sup>2</sup>

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<sup>1</sup> Oliver Strunk, Source readings in Music History, The Renaissance, (New York: W.W. Norton & Co.) 84.

<sup>2</sup> B.W. Robinson and R.F.Hall, eds., The Aldrich Book of Catches (London: Novello & Co. Ltd.) 16.



**VoiceScapes** is a professional music collective created in 2000 by two couples: **Julie Harris & Jerald Fast**, and **Christina Jahn & Paul Grindlay**. Each singer brings a broad range of performing experience: from medieval groups to opera companies, from solo to choral work, across four continents. The ensemble's mandate is to create distinctive and varied concerts which include one or more of the VoiceScapes members in collaboration with other great Canadian musicians.

**John Brough** (pronounced "bruff") completed his Bachelor of Music degree in Organ Performance at Ottawa University in 1997. He has also completed an associate degree with the Royal Conservatory of Music in Organ Performance, and with the Royal College of Canadian Organists. Mr. Brough completed a Master of Music degree in Choral Conducting in the spring of 2000 at the University of Alberta, and is currently enrolled there in the Doctor of Music program. John now sings with the University of Alberta Madrigal singers, Pro Coro Canada, and Ensemble de la rue. He is a sessional instructor at the University of Alberta, and Grant McEwan College and conducts the Alberta College Women's Choir, and the Holy Trinity Anglican Church Chancel Choir. He is well known around the Edmonton area as a freelance accompanist, piano and voice teacher, adjudicator and choral clinician.

**Neil Cockburn**, organ, is Head of Organ Studies at Mount Royal College Organ Academy, Curator of the Carthy Organ in Calgary's Jack Singer Concert Hall and a solo concert artist. Since winning First Prize in the Dublin International Organ Competition in 1996 at the age of 24 he has performed around the world. He has held the position of Organ tutor of the St. Giles International Organ School in London as well as Director of Music of Bromley Parish Church in Kent. He was a jury member for the 2000 TriBach National Organ Competition at the University of Alberta and a member of the selection panel for the 2002 Royal Bank Calgary International Organ Festival and Competition.

**Victor Coelho** is a musicologist and lutenist, and currently Professor of Music at the University of Calgary, where he teaches courses in early music and popular music. He has performed throughout Europe and North America with such artists as Paul O'Dette, Julianne Baird, and Alan Curtis, and is the recipient of the Noah Greenberg Award given by the American Musicological Society for outstanding contributions to early music. His recording of the music for the Medici 1608 wedding will be released in 2002 on the Stradivarius label with the Italian group the Il Complesso Barocco. His publications include *Music and Science in the Age of Galileo* (Dordrecht, 1992), *The Manuscript Sources of 17th-Century Italian Lute Music* (New York, 1995), and *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation* (Cambridge, 1997), and *The Cambridge Companion to the Guitar*.

Tenor **Jerald Fast** is a versatile performer in a wide range of styles. He has studied with Mel Braun, Julianne Baird, Martin Isepp and Patricia Kern. Jerald has appeared as a soloist with the Tafelmusik Baroque Orchestra, the Aradia Ensemble, Toronto Chamber Society, the Elora Festival Singers, the Winnipeg Baroque Ensemble and the Nieuwe Badkapel in The Netherlands. He has also appeared with the Arbour Oak Trio, in recital for the Mountainview Connection Series and with the Richard Eaton Singers. Though specializing in Lieder and oratorio, his performing experience ranges from Gilbert and Sullivan to Arvo Pärt. Upcoming engagements include a concert in December with Alberta Baroque.



British-born bass-baritone **Paul Grindlay** has performed in Canada, the USA, Europe and Japan. He has appeared with Vienna Chamber Opera, Tafelmusik, Portland Baroque Orchestra, American Bach Soloists, Toronto Consort, Vancouver Chamber Choir, Alberta Baroque Ensemble, Victoria and Kingston Symphony Orchestras and Pro Coro Canada among many others. He has recorded CDs for NAXOS Records with the Aradia Baroque Ensemble. Recent engagements include Messiah with Calgary Philharmonic, Weihnachtsoratorium with Studio de Musique Ancienne de Montreal, Jesus in the St. John Passion at the Carmel Bach Festival and the role of Leporello in Don Giovanni with Opera Atelier in Japan under the direction of Andrew Parrott.

Soprano **Julie Harris** holds a Bachelor of Music degree from the University of Calgary, an Artist Diploma from the University of Toronto and she received a grant from the Canada Council for her early music studies at the Royal Conservatory in The Hague. Julie has appeared as a soloist with the Tafelmusik Baroque Orchestra, the Elora Festival Singers, the Aradia Ensemble, the Toronto Mendelssohn Choir, and Calgary's Festival Singers including numerous CBC broadcasts. Julie has also been engaged for roles in baroque opera with Opera Atelier and the Toronto Consort. She has also appeared in recital on various series' in Toronto, The Hague and in her native Calgary. Since moving back to Calgary she is the founder and organizer of the Early Music Voices Concert Series, now in its fourth season.

Soprano **Christina Jahn** has appeared as a soloist with the Toronto Consort, Tafelmusik Baroque Orchestra, Arbor Oak Trio, Toronto Chamber Choir, Amadeus Chamber Singers, Aradia Baroque Ensemble, the Early Music Society of the Islands (Victoria), Vancouver Cantata Singers, Elektra Women's Choir, and more recently, the Calgary Bach Society and the Alberta Baroque Ensemble. She has toured with Sine Nomine Ensemble for Medieval Music across Eastern Canada, and with Opera Atelier to Japan. She was a founding member of Ad Libitum as well as co-founder of Vancouver's *musica intima*. Christina has recorded for NAXOS, Skylark and CBC Records. Next season she performs at the the opening of the Guelph Spring Festival with the Arbour Oak Trio.

**Leonard Ratzlaff**, baritone, maintains an active schedule as a singer, choral conductor, adjudicator and clinician. Dr. Ratzlaff has been on faculty of the U of A Music Dept since 1981, co-supervising the largest graduate program in choral conducting in Canada. He also conducts the U of A Madrigal Singers, which he has lead to numerous honours, including national and international competition wins. He is also Music Director of the Richard Eaton Singers and was conductor of the National Youth Choir of Canada for 2000. As a baritone soloist, his activities have extended beyond western Canada to include performances with the Robert Shaw Festival Singers in France and the Classical Music Festival in Eisenstadt, Austria. Len has also been the recipient of numerous local and national awards recognizing his significant cultural contribution.

At 18 **Jenny Wakeling** received choral scholarship from Clare College Cambridge University, U.K. During her time there the choir recorded regularly, toured the USA, Germany and Russia and was featured on the BBC with concerts in London and Cambridge. She has sung in the chorus of several operas and has had small parts in several larger works. She was also a member of a successful 6-part close harmony group called "Spam!". After leaving University in 1995, she joined an Early Music group called Craigmowl in Dundee, Scotland for three years. Since moving to Canada in 1999, she has sung in the Festival Chorus and Spiritus Chamber Choir.



## Upcoming Events:

### September

27 Friday, 8:00 pm

*Faculty & Friends*

*Academy Chamber Strings*

**Erika Raum and Alycia Au, violin**

**Aaron Au, viola**

**Julie Amundsen and**

**Tanya Prochazka, cello**

Ravel *Sonate for Violin and Cello*,

Schubert *String Quintet in C Major*,

Op 163, Haydn *Divertimento for String*

*Trio No. 1 in E Major*

Admission: \$12/adult, \$7/student/senior

28 Saturday, 8:00 pm

*Faculty Recital*

**Milton Schlosser, piano**

30 Monday, 9:30 am

Distinguished Visiting Professor

**Christian Lauba, French composer**

General Presentation to Music faculty and students *New music tendencies*

*in Europe*. Studio 27, Fine Arts

Building 2-7. Free admission

30 Monday, 12:00 pm

**Noon-Hour Organ Recital** featuring

**Robert Zylstra**. Free admission

### October

3 Thursday, 7:00 pm

**Kilburn Memorial Artist**

**Trumpet Masterclass**

with **Jens Lindemann**

Free admission

4 Friday, 12:00 pm

Distinguished Visiting Professor

**Christian Lauba, French composer**

Chamber Music Class Presentation

*What is the 1% new in today's music what is 99% traditional in music?*

Studio 27, Fine Arts Building 2-7

Free admission

4 Friday, 8:00 pm

**Kilburn Memorial Concert**

**Jens Lindemann, trumpet**

with **Tommy Banks**

and **Jennifer Snow, piano**

Program will include works by Debussy, Enesco, Gilliland, Liszt, Gershwin, Ibert, Obradors, Fats Waller, McCoy,

Weiss/Thyle and Traditional/Lindemann

Admission: \$12/adult, \$7/student/senior

5 Saturday, 7:00 pm

Distinguished Visiting Professor

**Christian Lauba, French composer**

***Town and Gown***

Presentation and discussion of *Today's Musical Aesthetics*

Studio 27, Fine Arts Building 2-7

Reception to follow, sponsored by

Edmonton Composers Concert Society

Fine Arts Building 2-8/2-9

Free admission

7 Monday, 12:10 pm

**Music at Noon, Convocation Hall**

**Student Recital Series** featuring

students from the Department of

Music. Free admission

8 Tuesday, 8:00 pm

Visiting Artists

**Structural Damage**

**Vancouver Sound/Improv Duo**

**Andrew Czink, piano/electronics**

**John Oliver, guitar/electronics**

and guests

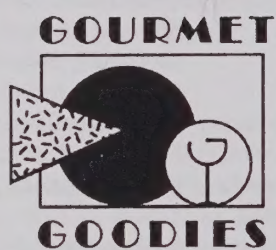
**Unless otherwise indicated**

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





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of  
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